

THE
Catalogue
OF
THE CAPITAL COLLECTION
OF
Uncommonly Choice PAINTINGS,

THE GENUINE PROPERTY OF
A GENTLEMAN,

Of distinguished and acknowledged Taste;

COMPRISING THE MOST PERFECT WORKS OF

ALEX. VERONESE,

MIGNARD,

VERNET,

GUIDO,

RUBENS,

GERARD DOUW,

GIORGIONE,

VAN DYCK,

DE HUYSCH,

NIC. POUSSIN,

CUYP,

VAN DE VELDE,

SPAGNOLETTA,

BERCHEM,

GAINSBOROUGH,

AND OTHER EQUALLY EMINENT MASTERS;

Forming a small, but valuable ASSEMBLAGE of the WORKS of ART;

INCLUDING

A few Marble Busts, beautifully sculptured.

WHICH

WILL BE SOLD BY AUCTION, WITHOUT RESERVE,
ON THE PREMISES,

20,

GRAFTON STREET,

BY

PETER COXE, BURRELL & FOSTER,

On TUESDAY, MAY the 25th, 1802,

AT TWELVE O'CLOCK.

Admission Catalogues 2s. 6d. to be returned to Purchasers, without which no Person can be admitted at the Time of Sale. Admission, without a Catalogue, previous to the Sale, One Shilling.

Conditions of Sale.

I **T**HAT the highest Bidder be the Purchaser; but should any Dispute arise between two or more Bidders, the Lot or Lots, to be put up again and refold.

II. That no Person advance less on the Paintings than Two Shillings and Sixpence. Above Five Pounds, Five Shillings. Above Ten Pounds, Ten Shillings and Sixpence; Twenty Pounds, One Guinea, and so on in Proportion.

III. That the Purchasers give in their Names and Places of Abode, if required; and pay down immediately Twenty Pounds per Cent. in Part of the Purchase Money, and the Remainder on or before the Delivery.

IV. That the Lots shall be absolutely taken away within Two Days after the Sale, with all Faults, and under all Descriptions, and at the Expence of the Purchaser.

And Lastly. That upon Failure of complying with these Conditions, the Money deposited in Part of Payment shall be forfeited: all Lots unclaimed after the Time limited shall be re-sold by Public or Private Sale; and the Deficiency, if any, attending such Re-sale, together with all Charges, be made good by the Defaulter of the present Sale.

THE frequent Opportunity which the Writer of this Catalogue has had of examining and admiring this small, but beautiful Collection of CAPITAL PAINTINGS, rendered the Subject and Stile in which each separate Performance has been treated by the respective Masters familiar to him; and in drawing up this Account of them prior to their being publickly exhibited, he has had but little Trouble. He has had only to express his pre-conceived Sentiments, and those the unbiassed Sentiments of his Mind. Whatever may be the Deficiency of his Description, the Blame must attach to himself, but cannot subtract from the Qualities of each Performance; confident in this, that in the Exertion of his Duty, as Advocate for his Employers, more has not been said of the Collection than will instantly meet the Eye and Understanding of the discerning, through the irresistible Appeal of the self-convincing Merits of each separate Production.



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CATALOGUE,

&c. &c. &c.



TUESDAY, MAY the 25th, 1802.



CAPITAL PAINTINGS.

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| Sartorius | 1 | HORSES and Dogs, Portraits, a Pair |
| | 2 | A Child returning from Gleaning, circular |
| Gainborough | 3 | A Portrait |
| French | 4 | A Landscape with a Building and Figures, by a Gentleman Amateur |
| | 5 | The Portrait of Frederick the Great, a strong Likeness, excellently painted |
| Greuze | 6 | A Girl winding Worsted, a simple pleasing interesting Subject |
| Rembrandt | 7 | The Circumcision, after |
| Breughel | 8 | A small Landscape, a Pair |
| Batoni | 9 | A Magdalen |
| Hamilton | 10 | Views in Italy, a Pair |
| | 11 | The Portrait of Oliver Cromwell |

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Tuesday - May 25. 1802

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| | 12 | Cupid |
| Schidoni | 13 | A Girl learning her Letters, after |
| Stalbens | 14 | The Interior of a Church with Figures |
| Domenichino | 15 | St. Cecilia, after |
| J. Ruysdael | 16 | Views in Holland, a Pair |
| Guercino | 17 | The Sybil, after |
| Raphael | 18 | The Madonia della Sedia, after |
| Head | 19 | A Copy of the St. Jerome of Corregio |
| Ruysdael | 20 | Landscapes, a Pair |
| Guercino | 21 | A Copy of his famous Picture of Abraham and Hagar |
| Flemish | 22 | An Interior, small Upright, Men Playing at Trictrac |
| Corregio | 23 | An early Copy of the Marriage of St. Catherine, purchased at Naples. |
| Stoop | 24 | A Horse with Figures, from the Collection of Monsieur de Calonne |
| G. Head | 25 | Bacchus and Ariadne, as large as Life, with Trees and Landscape in the Back Ground; great Merit in the Performance |
| Raphael | 26 | A very old and excellent Copy of the celebrated Picture of the Holy Family in the Orleans Collection, after |
| Old Wyck | 27 | King William the Third on a Charger with an Army in the Back-ground, representing the Battle of the Boyne |
| Moucheron | 28 | A Pair of upright Landscapes with Figures; very pleasing Pictures, and Companions |
| Parmegiano | 29 | The Holy Family, a very excellent Performance, from the Collection of Monf. de Calonne |
| Perino del Vaga | 30 | The Bath of Venus, from the Orleans Collection. There are but few Pictures of this Master in the Country, and this Performance is an evidence of his great Abilities |
| Corregio | 31 | A beautiful and the only complete Fac-Simile permitted to be taken from that renowned Picture in the Dresden Gallery |
| Carlo Dolci | 32 | A high finished excellent Portrait of a Nobleman in a Spanish Dress, from the Colonna Palace |
| Giorgione | 33 | A Concert, an early and excellent Specimen of this great Master's abilities |

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| Head | 34 | An admirable Copy of the celebrated Jupiter and Iö of Corregio |
| Schidoni | 35 | A Boy with his Horn Book under his Arm, from Capo di Monte; this Picture has the Seal of the Parma Family attached to it |
| | 36 | |
| Cavalieri Pozzi | 37 | His own Portrait from the Orleans Collection |

MARBLES.

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| | 38 | A small Cast of Milo, the Cretonian |
| | 39 | A small whole Length of a sitting Figure of a Female holding her Foot |
| | 40 | Ditto of a Boy taking a Thorn from his Foot |
| | 41 | Ditto, a Venus drawing off her Vestment, admirably sculptured |
| | 42 | Ditto of the Apollo Belvidere, equally excellent |
| | 43 | Ditto, the Venus de Medicis, the deserved Companion |
| | 44 | A capital Bust of Seneca, sculptured at Rome |
| | 45 | Ditto of the Emperor Caracalla |
| | 46 | Ditto of Marcus Tullius Cicero |
| | 47 | Ditto of Homer |

PICTURES CONTINUED.

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| Vernet | 48 | A Sea View with Figures, Buildings, Rock and Shipping, the Sun breaking through a Fog, a Morning Scene, excellently painted by this favorite Master |
| Vernet | 49 | Evening, the Companion, equally well painted |
| Breughel | 50 | An upright Landscape, with a Caravan and Figures Travelling, a very admirable Picture of this interesting Painter, the Trees green and lively, the Road natural, and the Sky harmonious |

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| Spagnoletto | 51 | Democritus, from the Orleans Collection, an admirably depicted Countenance of this laughing Philosopher, worthy the Pencil of the Master, and expressed with infinite humour |
| De Heusch | 52 | Landscape, with Figures, Cattle and Travellers, a beautiful extended Country, and painted with a sweetness of effect equal to the Pencil of Both |
| Cuyt | 53 | A Village on the Sea Coast, with Boats at the Mouth of the River, and a violent Thunder Storm, a subject on which none but a great Master would have ventured to exert his Pencil; a difficult and awful Subject, the short Waves when the Wind meets the Tide, admirably expressed, and the War of the Elements he has executed with a daring Pencil, deserving of, and demanded by the Subject |
| Van Dyck | 54 | In this Performance there is the multum in parvo of Perfection, the very Spirit and Essence of the Master. A dignified Subject on a small Scale, a finished Performance for his renowned Work at Ghent, in which this elegant Artist has displayed the thorough knowledge of the naked, with the Effect of the pale View of Death faithfully delineated |
| Pordenoni | 55 | His own Portrait, from the Orleans Collection |
| Gerrard Douw | 56 | Entitled Gerard Douw's Mother, an exquisitely beautiful, perfect Cabinet Picture of singular Merit in every minute Part, and demands the Attention of the judicious Observer for Qualities that are most striking |
| Rubens | 57 | A capital Sketch, evidently intended to be made a finished Picture by the Attention he has paid to the Drawing and Design, the female Figure is peculiarly graceful, and the various Attitudes of the male Figures discover at first View the great Hand of the Master |
| W. Van de Velde | 58 | A Calm, a small but beautiful Cabinet Performance, with a Variety of Vessels and Ships full of Figures; a Picture of rare Merit of this most elegant and admired Sea Painter. From the Collection of the Earl of Bute |

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Vernet 64 A Storm, a most capital and perfect Picture of this celebrated Master, painted for Madam du Barry, in the Zenith of her Power, with all the Attention his great Art could bestow in the full Vigour of his inimitable Pencil. The Agitation of the Sea tremendous, the Figures admirable, and the whole Scene grand and uncommonly awful, and seems to realize the Words of the Poet—

Where Ocean groaning from his lowest Bed,
Heaves his tempestuous Billows to the Sky.

Georgioni 65 The Daughter of Herodias—a celebrated Picture in the Orleans Collection. A Picture of great and deserved Fame. A dignified Composition, and coloured with that Richness of Effect which was one of this renowned Master's great Excellencies. It is a noble Performance

Gainsborough 66 Landscape and Figures—a Cottage Scene—embosomed in Trees, where the chief Attention is drawn to the Human Figure in a Number of Children at a Cottage Door, while the distant Landscape, though subordinate, is extremely beautiful. The Tout Ensemble is an admirable Proof how much Gainsborough was impressed with the Subject in the Contemplation of these interesting Scenes of humble Life, and to what Perfection he could bring them together on his inimitable Canvas, and with what Spirit and Truth. This is a capital Work of this great Painter

Guido 67 The Virgin and Child, a very celebrated Picture, the Devotion of the Virgin in contemplating the sleeping Innocence, the Divinity and Composure of the Savior is admirably executed, and the Figure of the Infant Savior of Mankind, accomplished with that Sweetness of Colour and Soundness, so remarkably displayed in the perfection of infantine Beauty, from the Collection of Monf. de Calonne

- Nicolo Poussin 68 A Nymph sleeping, with Satyrs admiring her, with Architecture and Landscape and numerous attendant Figures, the Nymphs beautifully drawn and coloured, and the whole Business of the Picture attended to with his usual Excellence, and has always been considered a first rate Performance of the Master
- Cuyp 69 A Landscape with a Horse and reposing Cattle, and a view of the Town of Dordrecht in the distance. In this astonishing effort of this wonderful Painter's Pencil, the Artist has chosen for the time of year the season of the Summer solstice, and has introduced a grand Sky with the sublime effect of the bursting of a cloud furcharged with electric fluid, the Cattle, beautiful and correctly drawn, seem oppressed with the heat of the day, the Country parched, the whole scene true to Nature, and painted with a vigour and freedom of Pencil, and with that eye to keeping an effect, for which he stands unrivalled; it is an admirable Performance, and evinces the commanding powers of his art
- Cuyp 70 A Sea view, Figures on a Pier, Windmill, and Vessels at Anchor, a Moonlight, the Companion. Whatever subject Cuyp undertakes he is equally true to Nature and equally excellent, there is a stillness in this Picture, with an apparent freshness of Air, finely contrasted with the preceding Performance, with a sweet and solemn effect of Moonlight, from under a clouded Sky that is inexpressively captivating. Here every thing is delightful, the Sea is apparently in motion by the influence of the Tide, and there is a charm of colour pervades the whole that is in unison with the subject, and impresses the mind in looking attentively at this interesting Performance with that sensation of sober thought abstracted from the World, which Nature in these still moments and retired scenes, invariably inspires

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Rubens

- 71 The Loves of the Centaurs, a most perfect Work of his immortal Pencil, replete with all that proper glow and harmony of Colouring judiciously blended, animated but not gawdy, which ranks him in the esteem of his best Judges pre-eminent in the Art. It is a Cabinet Picture of superior excellence, admirably managed throughout, and with a discretion respecting the Subject most happily executed. The Landscape is most delightful, and bears away the palm of Excellence from all his other Performances. This Picture was painted when Rubens was in Italy, and was always esteemed when on Classic ground the ne plus Ultra of Perfection.

F I N I S.